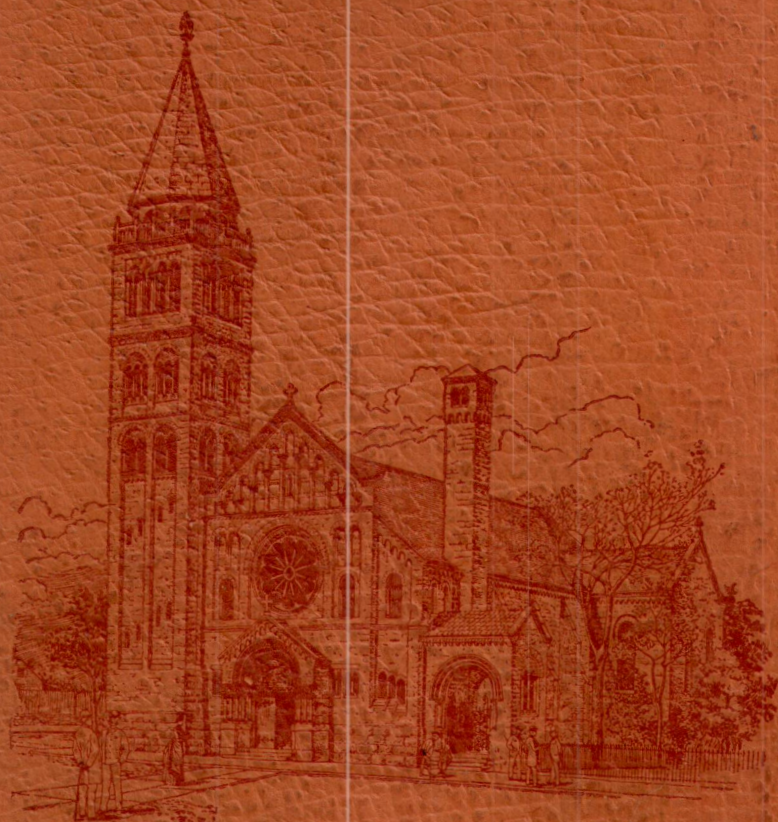


1884 Bazaar



• Church • of • the • Saviour •



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A SOUVENIR

OF THE

BAZAAR

GIVEN BY THE SUNDAY SCHOOL

OF THE

CHURCH OF THE SAVIOUR,

WEST PHILADELPHIA,

FROM DECEMBER 4 TO 6, 1889,

WITH ILLUSTRATIONS.

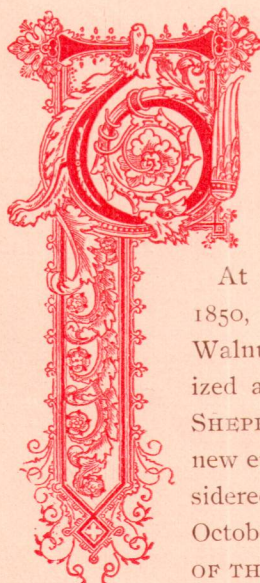


PHILADELPHIA :  
AVIL PRINTING AND LITHOGRAPHING COMPANY,  
1889.





An  
Historical  
Sketch  
of the  
Church  
of the  
Saviour,  
West  
Phila.



THE first meeting of members of the Protestant Episcopal Church favorable to the erection of the present CHURCH OF THE SAVIOUR was held at the Rectory of St. Mary's Church, West Philadelphia, on the 11th day of October, 1850.

At a subsequent meeting, held October 15th, 1850, at the office of J. L. Goddard, No. 70 Walnut Street, Philadelphia, a vestry was organized and the title of the CHURCH OF THE GOOD SHEPHERD was selected as appropriate for the new enterprise. This title, however, was reconsidered at the next meeting of the Vestry, October 23d, 1850, and the name of the CHURCH OF THE SAVIOUR substituted.

On the 25th day of November of the same year, a committee was appointed by the Vestry to purchase a lot of ground in Blockley District, West Philadelphia, corner of Lexington and Huron streets.

From the above date until April 12th, 1852, but little was done towards the completion of this work. A meeting of the Vestry and Congregation, however, was held at this time, when a committee was appointed to build a Sunday-school room on the lot at Westminster.

The committee discharged their duties and had an appropriate frame Sunday-school building erected, which was occupied as a school (with occasional services by the Rev. Dr. Dyer and others) for about twelve months.

During this time, however, it became apparent to the Vestry that the location selected was not adapted to the needs of the new Congregation, and as some difficulty had arisen between the conveyancer and other parties interested in the ground on which the building stood, it was deemed advisable to accept an offer made by the conveyancer to purchase the school house for the Presbyterian Church.

*chartin  
Nov 5  
1851*



During the next two years the Congregation was without any stated place of worship. Some attended St. Andrew's Church, Mantua ; others, St. Mary's, Hamiltonville, and Trinity Church, Maylandville.

Finally, on the 9th day of May, 1855, a committee, which had previously been appointed for the purpose, reported that they had made over the property to Mr. Lex, attorney, with the necessary papers, and had received from him \$400 in payment.

At a meeting of the Vestry held May 9th, 1855, it was proposed to commence holding the services of the church in a new location under the old charter.

On the 5th of October, 1855, the Vestry authorized the purchase of the lot of ground on the southeast corner of Mary and Oak streets (now known as Thirty-eighth and Ludlow streets), and on the 16th day of October, 1855, a contract was made with Brown & Embley to erect a church with tower and spire, and complete in every respect (excepting organ and furniture) for the sum of \$18,837.

The lot of ground bought of John Colton is 86 feet on Mary street, *i. e.*, Thirty-eighth street, by 135 feet on Oak street, *i. e.*, Ludlow street, and cost \$4 per foot.

The Congregation held their first services in May, 1855, in the Commissioner's Hall, on Market and Park streets, now Thirty-seventh street, having engaged the Rev. H. W. Woods as Rector of the parish. The Holy Communion was administered regularly on the first Sunday afternoon of each month in Trinity Church, Maylandville.

The new church building was commenced on the 15th day of October, 1855, and on the 24th day of November of the same year, the box which was taken from the original corner-stone was placed in the southwest corner of the foundation wall, without any public religious service, in the presence of Messrs. Charles M. Schott, Accounting Warden, and Franklin Bacon, Vestryman.

The first service was held in the lecture room on November 20th, 1856, (Thanksgiving Day) when an appropriate sermon was delivered by the Rev. Mr. Woods, Rector, from the text : " He thanked God and took courage."

The church proper was opened for divine service on Sunday morning, April 26th, 1857. The sermon was preached by the Rector, Rev. Mr. Woods, from the text : " I will enter Thy house in the multitude of Thy mercies."

The present Rector, Rev. Wilbur F. Watkins, D. D., took charge of the parish on Trinity Sunday, June 5th, 1887.

In consequence of the rapid growth of the Congregation, it was determined to enlarge the church building, and a resolution to this effect was passed by the Vestry on November 6th, 1888.

The contract for the proposed enlargement and improvements was signed by the Building Committee, consisting of the Rector, Messrs. H. H. Brown, J. W. Paul, Jr., Winthrop Smith and Edwin Rafsnyder, with Arthur H. Williams & Sons, on April 1st, 1889, and ground was broken on the following day, the Rector offering an appropriate prayer and digging the first spadeful of earth.



Mr. Charles M. Burns, Jr., had been selected as architect and his plans had been approved.

The following extract is taken from the minutes of a Vestry meeting held May 14th, 1889: "The Rector reported that a leaden box was taken from the southwest corner of the old church building on Monday, May 13th, and he placed the said box in the hands of the Vestry, in whose presence it was opened, and found to contain several books, papers and documents of interest relative to the organization of the parish, etc. After duly examining the contents, the following was adopted: Resolved, that the box and contents above referred to, be carefully placed in the corner-stone, to be hereafter laid in the tower of the reconstructed church, with such additions as the Rector, Wardens and Vestry may decide to make."

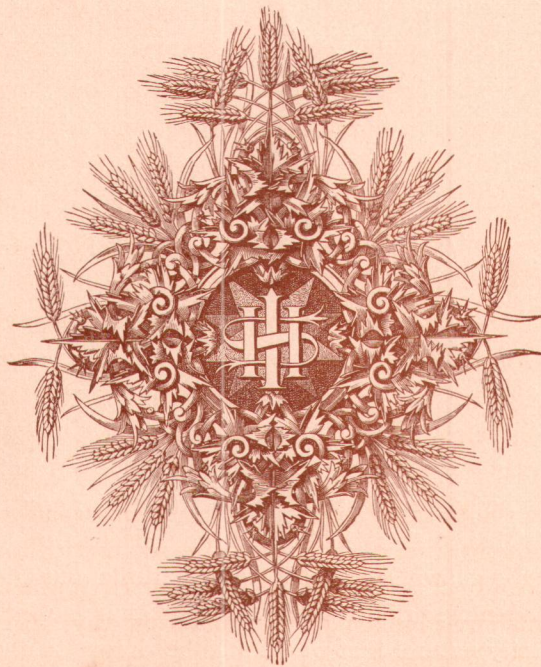
By the terms of the contract, it was stipulated that the church shall be ready for occupancy on November 1st, 1889.

During the time from Easter Monday, April 22d, 1889, when the church was abandoned, until the fourth Sunday of September, the Congregation worshipped in the building known as the Drawing Room, on Fortieth street, near Locust street.

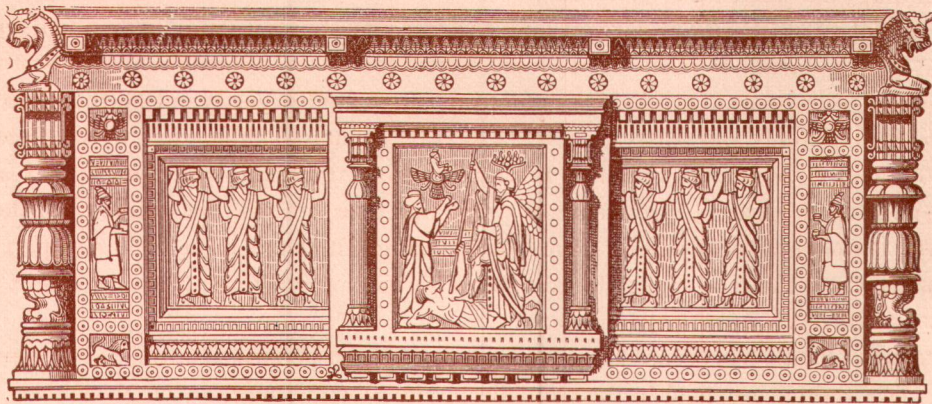
Services were held in the improved Sunday-school room from September 22d, until November 17th, 1889, when the new church was opened for divine service.

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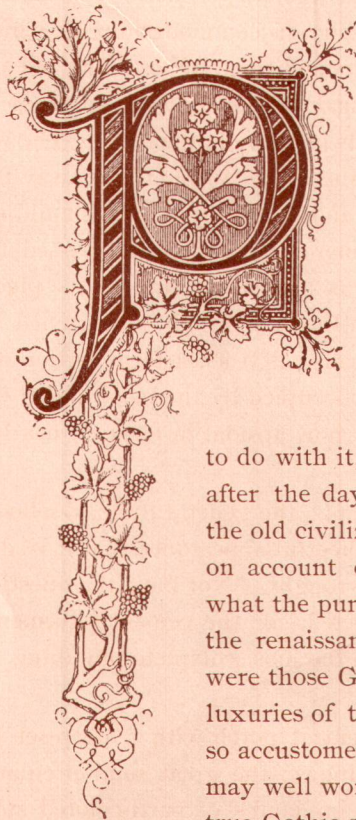
NOTE.—The foregoing sketch, with the exception of the concluding paragraph, was among the papers placed in the corner-stone, which was laid on Tuesday, June 18th, 1889.







A  
Descriptive  
Sketch  
of the  
Architecture  
and  
Decoration  
of the  
New Church  
of the  
Saviour



POPULAR fancy, which even at the present day, so strongly associates the pointed arch with ecclesiastical buildings, is very largely due to the then romantic writers of the early part of the century. Gothic it was called in the earliest days of its revival, not because the Goths had aught

to do with it, for its prototype flourished long after the days of those northern invaders of the old civilization ; but in a spirit of obloquy, on account of its being as antagonistic to what the purists of the time and the lovers of the renaissance admired as classic forms, as were those Goths to the fancied elegances and luxuries of the Roman decadence. We grow so accustomed to a perversity of terms that we may well wonder if we will ever recognize a true Gothic style, or give the direct successors

of these wild people the honor of having reconstructed largely out of the debris of those temples which their fathers had cast down some of the noblest and grandest churches the world has known, so, as it is recognized that our effort is to recover and revive the earlier and more primitive forms of our church services and worship, it would appear perfectly natural that we should be drawn to those earlier styles of



buildings and their accessories which were venerable before the corner-stone of the cathedrals of northern Europe were laid. All this may appear very far away, and it had a long journey to reach us in Philadelphia ; but as those splendid churches of the south of Europe were erected by the sons of those Goths, partly out of the material of older buildings and partly of new, so we have on an old foundation, in the place of an old church which held many a precious memory, built up, partly of the old and partly of new material, but all again strong and true, a house not unlike what those early Christian Goths might have built, and which, were it in a remote part of Lombardy or Venetia, we might go a day's journey off our route at least to see if all the guide book said of it were true.

And all this has been done in an unusually short period. On the 22d of April, the last service was held in the old church, and now at the close of November, we are very nearly in the same place but with very different surroundings. The old church measured seventy-five feet long and fifty-four feet wide on the inside. It had a shallow chancel measuring ten feet deep. Below this church was a dingy, low-ceiled Sunday-school room, the poor accommodations of which must have been a constant trial alike to the teachers and the pupils. The old church had a heavily moulded plaster ceiling, which had so sprung the roof trusses that it hung like a sword of Damocles over the heads of the congregation. The walls were stained and full of cracks on the inside and the stones were falling away from the outside ; still the old church had had its trials and its triumphs, and should not be reviled.

In the early part of the summer that we have just passed, the greater part of this old structure and all its front was torn away, and in its place to-day is an ample nave, fully one-third larger than the old church, approached by a convenient tiled vestibule and flanked by large transepts, the eastern portion of the north transept, which is on Ludlow street, being occupied by the most highly wrought Baptistry in the city. The chancel, which is now apsidal in form, is nearly three times the size of the former one.

Beneath the nave and transepts, the general Sunday-school room is so enlarged and presents such a bright and cheerful appearance that it is difficult to realize how such a transformation has been wrought. Nor have the questions of ventilating and the sanitary features been neglected, for the cement pavements have been carried down into the sub-cellars where the most complete plumbing appliances have been introduced.

The new façade shows a central porch with a deep-set oaken door hung on massive wrought-iron floriated hinges ; the great semi-circular arch above, heavily moulded and carved, is carried on jambs of parti-colored stone, masked by small monolith columns with elaborately carved capitals. On the south of this central porch the peculiar setting of the windows bespeaks a stair inside which leads to the vestibule from the large open porch farther to the south. This porch also gives access through a second large arch to the yard on the south side of the church. The south gable of this porch displays a triplet opening, divided by small columns, under a heavy semi-circular relieving arch.



Within the porch and above the entrance doors appears an effective feature in the shape of an overhanging window, which also serves to light the landing of the stairway leading to the gallery.

The street opening of this south porch is guarded by a very elaborately and artistically wrought heavy iron grille or gate, the like of which, as the product of muscle and good iron, is seldom met with and not surpassed even by that well known iron work which protects the tombs of those old lords of Verona who were always ready to offer a refuge to the poet or patriot whom the neighboring state had thrust out.

Above the central porch is the great rose window built like a radiating arcade, with columns having carved caps forming the division of the lights. This window shows an elaborately carved circular arch, and is flanked on each side by a window with semi-circular arch head. Above these openings the whole gable is taken up with a masking of arcading against a wall made up of bands of two shades of stone; the carved corner of the gable being surmounted by a large cross.

On the north side of the façade and on the corner of the two streets rises the massive tower or campanile, for it is hoped that the chime which will soon sound from its summit will render it worthy of the latter name. It stands twenty feet square at the base and rises to a total height of one hundred and thirty feet. For fifty-two feet from the street it appears a severely plain pilastered structure, broken only by a few stairway windows, to bloom out at the upper stages in pairs of double and triple windows, divided by columns carrying a delicate balustrade which encloses the base of a short octagonal stone spire, which finishes in a massive wrought iron cross and crown.

The whole effect of the exterior of the building, while of one general color, is by no means monotonous, as the variety of shade produced by the different kinds of stone used in the bands of the wall, the columns, the capitals, the sills and weatherings, produces a considerable play of tint with the light and shade of the forms, while the whole composition must still be regarded as of one color, even to the red slate of the roof.

Entering the vestibule by a flight of stone steps, we find its walls lined with colored brick and its floor laid in tile mosaic, the ceiling of wood carried on heavy beams. At either end opens access to the gallery by ample stairs and exits to the streets.

By three double swinging doors we may enter the nave, which at once strikes us as greatly enlarged. In place of the old, low, heavy plaster ceiling, we have a higher panelled lining to the roof which has been considerably raised. In place of the old rods and wood braces, we have massive oak hammer beams, from the moulded angles of which stand out the boldly carved heads and wings of angels, also of oak. The transepts open out of the nave on either side by twin arches carried by large columns. The walls throughout are most richly decorated with gold and bronze and color in Byzantine figures and patterns, selected and arranged with the greatest care and fine feeling for the general color scheme.



The finest features of the decoration, however, are reserved for the Baptistry and chancel, which beggar description in the richness of their elaboration, for the gilding and peacock shades combined with the prismatic effects of the exquisite chancel windows, illustrating the seven orders of the Hierarchy of the Heavenly Host, can only be described as awe-inspiring, so far does it surpass any work to which we have heretofore been accustomed.

The Baptistry, the gift of Mr. and Mrs. A. J. Drexel, as a memorial to their three children, Emilie, Mae and Frank, is a most unique and original treatment. An ample platform or floor is approached by two steps. This floor, consisting of a marble mosaic, showing waves and fishes disporting through them, supports an octagon step or platform of a single stone six feet in diameter, in the centre of which on five marble columns rests the font, a single block of the precious Mexican onyx, translucent in its high polish. This is surmounted by a cover of brass scroll work, having chains and counter-balance ball to enable it to be lifted to the gilded dome above.

The organ has been remodelled and set in a chamber on the south of the chancel, displaying its pipes both in the chancel and the nave.

The furniture of the chancel is entirely of richly carved mahogany which stands out well against the warm color of the cherry wainscoat. The latter coating forms quite a feature of the whole nave, and with the new pews of the same material, harmonizes admirably with the rich tone of the cushions and the carpet, especially designed and made for this building.

Both inside and out, this evidence of careful study of harmony of color and dignified richness will be evident to the most casual observer. There is nothing to disturb the eyes as bizarre or crude in form or color combination, nothing unworthy of the main object for which all this exertion has been made.

The pulpit, a superb specimen of wood carving, which, like all the chancel furniture, is of mahogany, is a memorial to the Rev. Dr. Farr, a former Rector of the Parish.

The architect, Mr. C. M. Burns, Jr., of Philadelphia, is entitled to the greatest credit for the taste and skill with which he has designed and carried forward this noble building.

## The Interior Color Decorations of the Church of the Saviour.

Before entering upon a short descriptive sketch of the Mural decorations in the CHURCH OF THE SAVIOUR, it may perhaps be as well to say a few words about decorative painting, and its position as a coadjutor or handmaid to architecture.

Broadly speaking, one may say that the use of this subordinate, but by no means unimportant art is to enliven with beauty and incident what would otherwise be a blank space, wheresoever or whatsoever it may be.



The absolute necessities of the art are beauty of color and restfulness of form. More definite qualities than these it does not need. Its color effects may be brought about by the simplest combinations, or by a studied and intricate system of shades, tints and lines.

Its form may be merely that of abstract lines or spaces, and need not of necessity have any distinct meaning, or tell any story expressible in words, but it should ever be suggestive, not descriptive, and although conveying a certain train of ideas to the mind of the beholder, should yet leave the hidden fact, be it of faith or nature, to be worked out by the natural process of the mind.

As the handmaid of architecture, the province of decoration is to adapt itself in every way to the demands of the greater art; the ornament used must be similar in style to the architecture of the building, and the scheme of color should be reserved or brilliant, low-toned, or warm, as the character or purposes of the edifice may demand; prominent lines in the building must be accentuated, bald spots must be richly clothed, or in a word, the decorative work should be applied in such a manner that all constructive points and lines are made the most of, if prominence is desired; or kept in the background by a judicious use of color and ornament, if the artistic effect of the whole can better be served by so doing.

In preparing the very beautiful and skilfully arranged additions to the CHURCH OF THE SAVIOUR, the architect adopted a style of architecture generally known as Lombardo-Byzantine, consequently the decoration of the interior must be in keeping with the traditions of this style, of which, fortunately, many examples still exist, with their mural decorations in a fair state of preservation. To a very large extent these decorations are produced in glass mosaic, the most durable vehicle for surface ornamentation known. Otherwise we should find but little food for study after the lapse of so many centuries.

The primary idea of Byzantine decoration is a gorgeous execution, kept within bounds by the doctrines of the church which it symbolized. Not only did it demand the most costly stuffs, as well as pearls, gold, silver and jewels, for the decoration of altars and chancels, but it lavished brilliant coloring and gilding upon every portion of the church's interior, so that all wall surfaces and vaultings, and even columns and stone carvings, were resplendent with the richest pigments, combined with gold and mother of pearl.

The desired object in the character of the ornament is to exemplify, through forcibly expressed types or symbols, sacred truths, which should declare themselves unmistakably and fill the soul of the beholder with devout reverence and awe. The figure of our Lord, with His apostles and saints, frequently surrounded by choirs of angels, occupied a prominent position in the apse, and on all sides could be found symbolic imagery suggestive of the attributes of Christ and His Church and of her Sacraments and other doctrines, the whole brought into harmony and bound together by richly diapered backgrounds and borders of flowing ornament and much gilding.

As the mural decorations in the CHURCH OF THE SAVIOUR have necessarily been



limited in scope, we have been unable to attempt anything beyond a simple polychrome treatment, which has been brought as far as possible within the requirements of Byzantine tradition.

One of the most prominent of these traditions is that the chancel should be symbolically representative of Paradise. In early Christian art this was brought about, as before stated, by placing on the domed ceiling of the apse, large paintings or mosaics of the enthroned Christ, attended by Archangels and Cherubim and Seraphim, with the four Apocalyptic "beasts" before or at the foot of the throne, and with numerous angels and other accessories of the ideal abode of the blessed.

Upon the surrounding walls were frequently depicted groups or processions of saints and martyrs bearing palms in their hands all advancing towards and adoring the glorified Christ. But in the present instance, we must content ourselves with brilliancy of color and gold at this prominent part of the building, and representations in the windows of those angelic beings who ever minister about the great "White Throne," Archangels, Cherubim, Seraphim, Thrones, Principalities, Dominions and Powers.

Above the entrance to the chancel, as being the emblematic entrance to Heaven, we have placed medallions bearing the four symbolic "Beasts," the Angel, representing St. Matthew; the Lion, St. Mark; the Bull, St. Luke; and the Eagle, St. John.

This treatment, in conjunction with the painted glass and the great brilliancy of coloring throughout the Apse, especially about the Holy Table, will, in a certain measure, carry out the Byzantine precedent. But it is to be hoped that at an early date, some friend of the church may present a Mosaic, or possibly a painting of the Enthroned Christ, attended by Angels, to be placed in the panel behind the Reredos. With this suggestion consummated, the symbolism will be complete and the panel become the feature of the chancel. Be it painting or mosaic, the background must be gold, considerable brilliancy being necessary to make up for the loss after night-fall of the painted glass as a factor in the decoration.

The ceiling of the apse is covered with a rich ornamental scroll work, heightened by gilding, its treatment being suggested by a mosaic dome of lapis-lazuli and gold, existing in a seventh-century Italian Basilica. The work has no especial significance or emblematic meaning, it is simply a color scheme arranged with a view to accentuate the painted glass, and the coloring of the walls and reredos beneath.

The Baptistry, being a portion of the building set apart for a special sacramental service, has also been treated with exceeding richness, the dome or ribbed ceiling being entirely covered with gilding, the ground work of it being little squares of dull lacquered gold, with flowing ornament placed upon it of the same metal, highly burnished, the whole suggesting a mosaic treatment. Below the cornice there is a painted frieze representing the Infant Saviour heading a procession of young children bearing lilies and palms in their hands.



The significance of this picture is evident from the text immediately beneath it :  
"THESE ARE THEY WHICH FOLLOW THE LAMB WHITHERSOEVER HE GOETH." The dado, or lower part of the wall, is covered with an intricate diaper pattern worked in crimson and gold, suggesting the Crowns and Flowers of Paradise, the reward of those who are washed clean in the Blood of the Lamb.

The work in the transepts and nave of the church is comparatively simple in treatment, the borders and other patterns being mainly adapted from such famous Byzantine examples as the Basilicas of St. Marco, at Venice ; St. Sophia, at Constantinople, and St. Vitale, at Ravenna, and are rendered as far as possible in colors similar to the originals.

The expectation is that the principal decorative feature of the body of the church will be the painted windows, for which an elaborate sequence of subjects has been prepared.

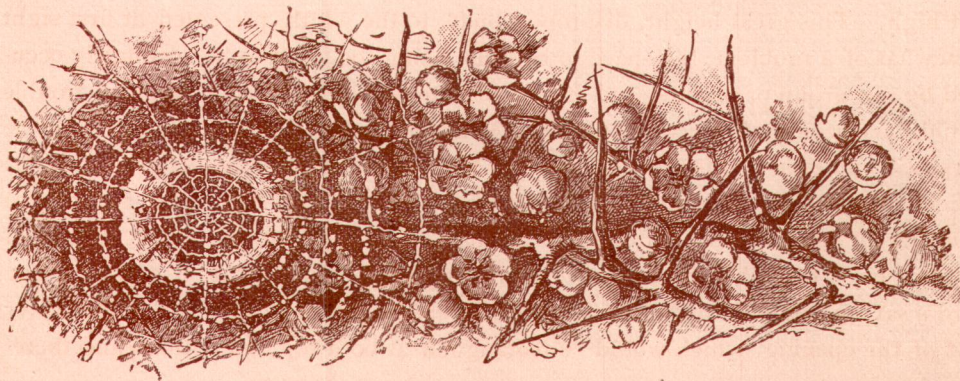
Some of these windows are already completed, others will probably be in place by Christmas, and it is hoped the balance will speedily follow ; for, to make the scheme thoroughly intelligible, the entire series is requisite.

The main object in all the decoration, both mural painting and stained glass, has been to emphasize the dedication of the church to THE SAVIOUR. The windows in the nave and transepts treat solely of subjects relating to Himself and His merciful actions as a Saviour, and the walls are covered with the monogram of His sacred name, the mystical Chi Rho, surrounded by the laurel wreath of triumph.

So also with the bas relievio of Moses striking the rock, which is placed on the east wall near the baptistery, symbolizing by its position the Water of Salvation.

It is not to Moses or the water that prominence is given, but to the symbolic words of St. Paul : "THAT ROCK WAS CHRIST."

Mr. Edward J. N. Stent, of New York, who easily ranks as first in his line of decorative architecture, designed the entire color scheme of the church and all its details. His selection by the Building Committee for this important work is fully vindicated by the results, which command universal approval and admiration.







Explanation  
of the  
Scheme  
of  
Painted  
Windows  
in the  
Church  
of the  
Saviour.



THE dedication of the church to "*The Saviour*" gives at once the motive for illustration. There have been taken prominent scenes from our Lord's life, especially such of his acts as best exemplify his character as a Saviour.

To carry out this idea various miracles of mercy have been chosen, such as Healing the Sick, Raising the Dead, Giving Sight to the Blind, Stilling the Tempest, Feeding the Multitude, Forgiving Sins, the great Sacrifice upon the Cross, and the crowning miracle of all—Our Lord's Resurrection from the Dead.

For the series of subjects to be illustrated, there are twelve windows situated as follows :

*Four* on the north side of the nave.

*One* in the north transept.

*Four* on the south side of the nave.

*Three* in the south transept.

These twelve windows are all of similar dimensions—four feet wide and sixteen feet high. This great height, disproportionate to the width, presented at first sight somewhat of a problem, the space to be filled being too great to be adequately occupied by one group or picture, and if two were to be placed in each window, trouble would have been experienced in finding a sufficient number of subjects suited to the purpose ; and even if this was not an issue, the placing of two distinct groups in one window-opening is generally unsatisfactory, a crowded and indistinct appearance resulting in most cases. After some thought as to the best procedure, it seemed that the most desirable treatment would be to place a representation of *one* of our Lord's saving miracles, as before specified, in each window, taking for it the lower half of the opening, which would be rectangular at both top and bottom, and there-



fore better adapted for properly displaying a group of figures than would be the upper semicircular headed section ; it would also have the quite desirable feature of being nearer the eyes of the spectators—an important point when many figures of small scale are contained in one picture. The upper portion of each window is occupied with two full-length figures, standing under canopies, sustained by architectural ornament of simple detail.

These figures, twenty-four in all, represent the direct line of our Lord's male ancestors, commencing with Abraham, Isaac and Jacob. Then Judah and his descendants, David and his descendants, to the Babylonish Captivity, and ending with St. Joseph and the Blessed Virgin Mary, the foster father and mother of our Lord.

The pictorial subjects begin with the prophecy of Zacharias, foretelling the immediate advent of the Saviour, followed by the Annunciation of the Archangel Gabriel to the Virgin Mary, in window No. 2. These scenes have a direct bearing in showing the fulfilment of the promises made to "Abraham, Isaac and Jacob, and their seed forever," and which promises can be read in the texts placed under the representations of the patriarchs in the upper part of the same windows. Not being able to find any Scripture texts applicable in a special manner to some of the more obscure kings of the tribe of Judah, there have been placed under their names prophecies from Isaiah, Malachi and others, bearing upon the coming Messiah, who was to spring from their race.

This series of subjects will explain its motive to all who may give the glass but slight study. The long array of patriarchs, prophets and kings of the chosen race, with the promises and prophecies of the coming Messiah, whose advent each generation brings nearer ; the song of Zacharias, as inspiration tells him the time is fulfilled, and, lastly, the archangel announcing to Mary that she shall presently give birth to that Holy One "who shall save his people from their sins." Then there are a number of representations of the merciful acts of this Saviour, followed by the consummation on Calvary, and ending with His Resurrection.

The painting of the Crucifixion is an entirely mystical representation, with an absence of all suggestion of pain or agony.

The cross is the symbolic grape vine, and the figure of our Lord crowned and clad in regal vestments stands in front of it, His arms outstretched along the arms of the cross, with the right hand giving benediction.

At His feet is a group of figures representing the Church-Militant and Triumphant, Apostles, Saints, Martyrs and Bishops, all with eyes uplifted to the Lamb which was slain.

Following will be found the allotted position of the various subjects in the window openings :

#### No. I.

##### First Window from Entrance on North Side of Nave.

Upper Section :—ABRAHAM (The Son of Terah). ISAAC (The Son of Abraham).

Lower Section :—THE SONG OF ZACHARIAS.



**No. II.**

**First Window from Entrance on South Side of Nave.**

Upper Section :—JACOB (The Son of Isaac). JUDAH (The Son of Jacob).

Lower Section :—THE ANNUNCIATION.

**No. III.**

**Second Window from Entrance on North Side of Nave.**

Upper Section :—JOSEPH (The Son of Jacob). AMINADAB (The Son of Aram).

Lower Section :—CHRIST STILLETH THE TEMPEST.

**No. IV.**

**Second Window from Entrance on South Side of Nave.**

Upper Section :—SALMON (The Son of Nashon). BOAZ (The Son of Salmon).

Lower Section :—CHRIST FEEDETH THE MULTITUDE.

**No. V.**

**Third Window from Entrance on North Side of Nave.**

Upper Section :—OBED (The Son of Boaz). JESSE (The Son of Obed).

Lower Section :—THE RAISING OF JAIRUS' DAUGHTER FROM THE DEAD.

**No. VI.**

**Third Window from Entrance on South Side of Nave.**

Upper Section :—DAVID (The Son of Jesse). SOLOMON (The Son of David).

Lower Section :—CHRIST HEALING THE SICK.

**No. VII.**

**Fourth Window from Entrance on North Side of Nave.**

Upper Section :—REHOBAM (The Son of Solomon). ABIJAM (The Son of Rehobam).

Lower Section :—CHRIST FORGIVETH SINS.

**No. VIII.**

**Fourth Window from Entrance on South Side of Nave.**

Upper Section :—ASA (The Son of Abijam). JEHOSHAPHAT (The Son of Asa).

Lower Section :—CHRIST GIVETH SIGHT TO THE BLIND.

**No. IX.**

**The Window in North Transept.**

Upper Section :—JOTHAM (The Son of Uzziah). HEZEKIAH (The Son of Ahaz).

Lower Section :—CHRIST AT THE POOL OF BETHESDA.

**No. X.**

**First Window in South Transept.**

Upper Section :—JOSIAH (The Son of Amon). ELEAZAR (The Son of Eliud).

Lower Section :—JESUS RAISES LAZARUS FROM THE DEAD.



No. XI.

Second Window in South Transept.

Upper Section :—MATTHAN (The Son of Eleazar). JACOB (The Son of Matthan, and Father of St. Joseph).

Lower Section :—THE CRUCIFIXION OF CHRIST.

No. XII.

Third Window in South Transept.

Upper Section :—ST. JOSEPH (The Son of Jacob and Foster-Father of our Lord).  
ST. MARY THE VIRGIN (The Mother of our Lord).

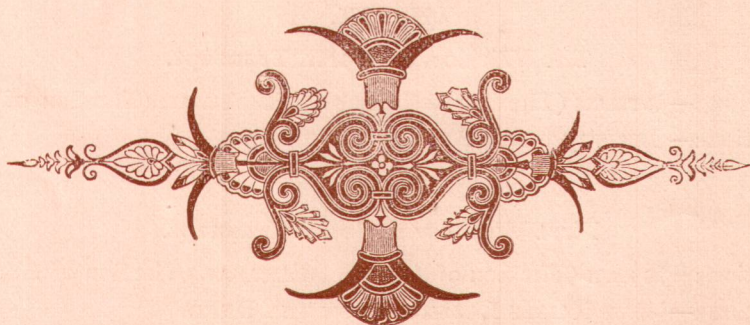
Lower Section :—THE RESURRECTION OF OUR LORD.

At the present writing, five of these memorial windows have been taken, and are either now or soon will be in position, viz.: Nos. 7, 8, 9, 11 and 12.

The seven more prominent of the eleven Chancel windows, which are small and about twelve feet from the floor, are filled with representations of the seven orders of the Heavenly Host—"Archangels," "Thrones," "Principalities," "Dominions," "Powers," "Cherubim" and "Seraphim"—one to each opening; and the other four contain rich ornamental work in harmonizing colors. These windows are of rich opalescent glasses enriched with many jewels.

At the west, or entrance end of the church, there are a large rose window and three single lights. These are filled entirely with opalescent glasses, made up under the eyes and personal direction and put together from the designs of Mr. E. J. N. Stent, of New York, who is the author and designer of the entire scheme.

The Rose window is one of surpassing richness and must be seen to be appreciated. It can be truthfully described as a bit of sunset sky framed in carved stone.





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REV. C. A. L. RICHARDS, FROM OCTOBER 1ST, 1861, TO JUNE 8TH, 1865.

REV. D. OTIS KELLOGG, FROM OCTOBER 8TH, 1865, TO FEBRUARY 16TH, 1867.

REV. C. M. BUTLER, D. D., FROM MAY 1ST, 1867, TO JUNE 1ST, 1868.

REV. EDWARD L. DROWN, FROM NOVEMBER 1ST, 1868, TO JULY 16TH, 1870.

REV. J. H. ECCLESTON, D. D., FROM JANUARY 1ST, 1871, TO DECEMBER 14TH, 1876.

REV. W. W. FARR, D. D., FROM OCTOBER 28TH, 1877, TO SEPTEMBER 12TH, 1882.

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# CHURCH KALENDAR.

ADVENT, 1889, TO ADVENT, 1890.

## DECEMBER, 1889.

1. First Sunday in Advent.
8. Second Sunday in Advent.
15. Third Sunday in Advent.
18. } Ember-Days (Wednesday, Friday
20. } and Saturday).
21. }
22. St. Thomas. Fourth Sunday in Advent.
25. CHRISTMAS-DAY.
27. St. Stephens (Friday).
28. St. John Evangelist (Saturday).
29. The Innocents. First Sunday after Christmas.

## JANUARY, 1890.

1. Circumcision (Wednesday).
5. Second Sunday after Christmas.
6. EPIPHANY (Monday).
12. First Sunday after Epiphany.
19. Second Sunday after Epiphany.
25. Conversion of St. Paul (Saturday).
26. Third Sunday after Epiphany.

## FEBRUARY.

2. } Purification of the V. M.
3. } Septuagesima Sunday.
9. Sexagesima Sunday.
16. Quinquagesima Sunday.
19. ASH-WEDNESDAY.
23. First Sunday in Lent.
24. St. Matthias (Monday).
26. } Ember Days (Wednesday, Friday).
28. }

## MARCH.

1. Ember-Day (Saturday).
2. Second Sunday in Lent.
9. Third Sunday in Lent.
16. Fourth Sunday in Lent.
23. Fifth Sunday in Lent.
25. Annunciation of V. M. (Tuesday).
30. Sunday before Easter.
31. Monday before Easter.

## APRIL.

1. Tuesday before Easter.
2. Wednesday before Easter.
3. Thursday before Easter.
4. GOOD-FRIDAY.
5. Easter-Even.
6. EASTER-DAY.
7. Monday in Easter-Week.
8. Tuesday in Easter-Week.
13. First Sunday after Easter.
20. Second Sunday after Easter.
25. St. Mark (Friday).
27. Third Sunday after Easter.

## MAY.

1. St. Philip and St. James (Thursday).
4. Fourth Sunday after Easter.
11. Fifth Sunday after Easter.
12. } Rogation-Days (Monday, Tuesday
13. } and Wednesday).
14. }
15. ASCENSION-DAY.
18. Sunday after Ascension.
25. WHIT-SUNDAY.
26. Monday in Whit-Sunday-Week.
27. Tuesday in Whit-Sunday-Week.
28. } Ember-Days (Wednesday, Friday
30. } and Saturday).
31. }



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# CHURCH KALENDAR.

ADVENT, 1889, TO ADVENT, 1890.

## JUNE.

1. TRINITY-SUNDAY.
8. First Sunday after Trinity.
11. St. Barnabas (Wednesday).
15. Second Sunday after Trinity.
22. Third Sunday after Trinity.
24. Nativity of St. John Baptist (Tuesday).
29. } St. Peter.  
} Fourth Sunday after Trinity.

## JULY.

6. Fifth Sunday after Trinity.
13. Sixth Sunday after Trinity.
20. Seventh Sunday after Trinity.
25. St. James (Friday).
27. Eighth Sunday after Trinity.

## AUGUST.

3. Ninth Sunday after Trinity.
6. Transfiguration (Wednesday).
10. Tenth Sunday after Trinity.
17. Eleventh Sunday after Trinity.
24. } Twelfth Sunday after Trinity.  
} St. Bartholomew.
31. Thirteenth Sunday after Trinity.

## SEPTEMBER.

7. Fourteenth Sunday after Trinity.
14. Fifteenth Sunday after Trinity.
17. } Ember Days (Wednesday, Friday  
19. } and Saturday).
20. }
21. } Sixteenth Sunday after Trinity.  
} St. Matthew.
28. Seventeenth Sunday after Trinity.
29. St. Michael and All Angels (Monday).

## OCTOBER.

5. Eighteenth Sunday after Trinity.
12. Nineteenth Sunday after Trinity.
18. St. Luke (Saturday).
19. Twentieth Sunday after Trinity.
26. Twenty-first Sunday after Trinity.
28. St. Simon and St. Jude (Tuesday).

## NOVEMBER.

1. All Saints (Saturday).
2. Twenty-second Sunday after Trinity.
9. Twenty-third Sunday after Trinity.
16. Twenty-fourth Sunday after Trinity.
23. Sunday next before Advent.
30. } First Sunday in Advent.  
} St. Andrew.

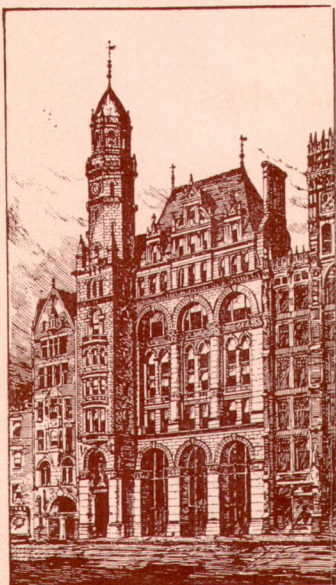


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ST. ANDREW'S, Thirty-sixth and Baring Streets.  
ST. BARNABAS, Sixty-fifth and Hamilton Streets.  
ST. JAMES, Fifty-second and Kershaw Avenue, Hestonville.  
ST. JAMES, Sixty-eighth and Woodland Avenue.  
ST. MARY'S, Thirty-ninth and Locust Streets.  
TRANSFIGURATION, Thirty-fourth and Walnut Streets.  
TRINITY, Forty-second and Baltimore Avenue.



### Baptist.

ANGORA, Fifty-ninth and Baltimore Avenue.  
BEREAN, Fortieth and Chestnut Streets.  
BLOCKLEY, Fifty-third and Westminster Avenue.  
FIRST, Thirty-sixth and Chestnut Streets.  
HEBRON, Fifty-sixth and Vine Streets.  
MANTUA, Fortieth and Fairmount Avenue.  
POWELTON AVENUE, Thirty-sixth and Powelton Avenue.  
BELMONT AVENUE, Forty-fourth and Westminster Avenue.



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(Orthodox.)

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WEST END, Sixty-first and Pine Streets.  
FLETCHER, Fifty-third and Paschal Streets.



### Presbyterian.

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NORTHMINSTER, Thirty-fifth and Baring Streets.  
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PRINCETON, Powelton and Saunders Avenue.  
TABERNACLE, Thirty-seventh and Chestnut Streets.  
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